

Contents

xi	Translator's Note
xiii	Preface

Part One THIS POINT ASSIGNED BY PERSPECTIVE

2	1 At the Crossroads	A threshold text. If history there be, of what is it the history? The notion of "symbolic form." Panofsky as a reader of Cassirer. Perspective and its various kinds. An index, not of value but of style. Perspective and <i>Weltanschauung</i> . Panofsky as Hercules . . . Symbolism in painting.
22	2 Perspective, a Thing of the Past?	Perspective is not a code. There are paradigms and paradigms. The "purpose" of so-called scientific perspective. Panofsky and the avant-garde in 1925. Merleau-Ponty and the watchword of a return to primitive thought. Wittgenstein: a new "sensation." Perspective as myth, or how to get rid of it. Space according to reason.
42	3 Knowledge and Truth	A period-specific phenomenon. The denigration of the signifier. Perspective and the moment of the <i>cogito</i> . The geometrical dimension of sight and the function of the lack. The question of the fixed point in the <i>âge classique</i> . Point of view and point of subject. Perspective meditation and the value of origin. Desargues and the perspectivists. The two perspectivism. Pascal: the <i>mad</i> point.

Part Two THE PROTOTYPE

- 58 4 **The Tradition** Brunelleschi the inventor of perspective? Alberti's dedicatory preface. Filarete's treatise. Manetti's *Vita*. Vasari.
- 74 5 **The Question of the Origin** The invention of the rule. The origins of perspective and geometry. The meaning of history. Perspective in practice and theory. Knowledge and truth. The Brunelleschi demonstration. The textual tradition.
- 88 6 **The Monstration** *Was der Fall ist*. The lost prototype. And as for the sky. Perspective and the built object. Perspective shows. The mirror demonstrates.
- 100 7 **The Painting's Reasons** The square of the *quadro*. Windows and doors. The schism between the eye and the gaze. A matter of angle, distance, and point of view.
- 114 8 **The View** The mirror stage of painting. *Imago*: the phase effect. The double designation of the point. The fissure. Infinity, an idea of "what's behind one's head." What is vision? It's me, as if I were there. A hole that's a stain. A lentil for a ducat. The two witnesses. The value of the autopsy. The "small" *braccia*.
E pareva che si vedessi 'l proprio vero.

142	9	Geometry Made Real	The second experiment. The indiscretion of he who looks. The return of the denoted. A positivist notion of truth. The destruction of the painting. The question of infinity. An unprecedented idea.
156	10	The Renaissance and the Repetition of the Original	The inversion. The loss. Truth of painting, truth in painting. <i>E iscritto non si truova</i> . Brunelleschi, "inventor of the Renaissance"?
Part Three SUSPENDED REPRESENTATION			
168	11	"Et anticho in prospettiva"	The <i>Città ideale</i> and the "Urbino perspectives." Inventories. Proof by context. <i>The Mandrake</i> . What is thinking?
198	12	Distancing Maneuvers	Evasive tactics. The tragic scene and the comic scene. The view (continued). Architectural reference. The theater and "flat" painting. Illusion and trompe l'oeil. Scenography. The case of set design. A long-established procedure.
236	13	The Reading at an Impasse	The descriptive illusion. Meaning and reference. What is describing? Reckoning with painting without being taken in by it. Poetry as precision. The representation's absence from its place. Perspective transfixed. Perspective and architecture. Sites of writing.

278	14 To See Them, You Say, and Describe Them	The need for finesse. Structuralism, without knowing it. Learning to count to three. A rule for description. Transformations. The invariability of the point. The sun in Baltimore. Absence makes for meaning. Shutters. The blank, the enigma.
314	15 <i>De prospectiva pingendi</i>	Epistemology of the group. The painting of reference. The prototype, again. Clouds in painting. Symmetries and automorphisms. Aberrations and curious perspectives. The hole. Transgressing the limits. Piero's demonstration. The genius of perspective. Ensigns in painting. The consistent angle.
374	16 The Loci of the Subject	The view (<i>tertio</i>). Diderot's telescope. Rotation/ostension. <i>Quasi per sino in infinito</i> . The subject holds by a thread. Serlio and the horizon of the theater. Relief, style, and idea. The theater of painting. The contradictor. Poetry and geometry. <i>Las Meninas</i> , once again. The geometry of the sentence.
449	Index	